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REPORT OF THE TRUSTEES FOR THE YEAR
ENDED DECEMBER 31, 1916

THE year in which is recorded the gift from Mr. J. P. Morgan of such unique objects of art as the Colonna Altarpiece, by Raphael, the sculptured stone groups of the Pietà and the Entombment from the Château de Biron in France, and the collection of sculpture, architectural fragments, woodwork, and other objects of art in the Gothic and Renaissance sections of the Hoentschel Collection—the French eighteenth-century part of which had been previously given by Mr. Morgan's father—can properly be recorded as one of the most notable years in the history of the Museum.

In acknowledging his gift, the Trustees have declared Mr. Morgan a Benefactor, the highest form of recognition provided by the Constitution of the Museum, but they desire to express in this their first formal report since the reception of the gift, their deep realization of the importance to the Museum of the possession of these splendid examples of Italian and French art, through which the Museum attains a higher position compared with the European museums, and this country receives incalculable benefit.

They wish also to express their appreciation of Mr. Morgan's generosity in continuing the loan of many of the valuable works of art deposited in the Museum by his father, the number of objects thus lent being at present several thousand pieces, large and small, and including some of the most attractive and important things now exhibited in every department of the Museum.

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THE TRUSTEES

Francis Louis Leland, who had been a member of the Board of Trustees since 1912, died March 28, 1916. At their April meeting the Trustees adopted the following memorial resolution:

The Trustees of The Metropolitan Museum of Art record with deep regret the death of Colonel Francis Louis Leland, a benefactor of the Museum and for the last four years a member of the Board of Trustees.

Acquiring his military rank through distinguished service in the Civil War, becoming prominent in banking circles in the City of New York, and holding, up to the time of his death, the highly responsible position of President of the New York County National Bank, taking a broad interest in the financial problems of the nation, and for many years identified with yachting affairs in this country and in Europe, Colonel Leland was a notable figure in the community in which he made his home.

An extensive traveler and observer in foreign countries, he came to appreciate works of art and to understand their importance in the field of public education, and to regard them as vital factors in civilization. Recognizing the value of the public service to which this Museum is dedicated, he made it the recipient of a signally munificent gift, broadly available for all the purposes of the institution, although specifically appropriated by the Trustees to the purchase of works of art. His benefaction ranks among the most notable that the Museum has ever received.

As a Trustee and member of committees of the Trustees he has given to the Museum of his time and counsel and has continued to manifest an unabated interest in its welfare and usefulness.

His courteous bearing and cordial coöperation won for him from the first the personal esteem of his associates on the Board, who desire to pay a merited tribute to his memory and to express their sympathy with those who in intimate family relations have sustained the deepest loss through his death.

To fill the vacancy in the Board of Trustees caused by Mr. Leland's death, the Trustees, on December 18, elected

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Henry S. Pritchett, formerly President of the Massachusetts Institute of Technology, and now President of the Carnegie Foundation for the Advancement of Teaching.

THE STAFF

Following the establishment of a Department of Prints, William M. Ivins, Jr., was appointed Curator of the new section, at a meeting of the Board held December 18. Mr. Ivins is recognized as an authority upon the subject of prints, and he comes to his new position eminently qualified to fill it by reason of his ripe scholarship, wide practical knowledge, and keen enthusiasm.

William M. Milliken, an assistant in the Department of Decorative Arts since 1914, was promoted to the position of Assistant Curator at the December meeting of the Trustees; and Alan Gordon, a graduate of the Boston Museum School of Fine Arts, was appointed an Instructor, in association with Mrs. Vaughan and Miss Abbot, but charged especially with the work in connection with students of design, on Saturday evenings and Sundays.

COST OF ADMINISTRATION

The income of the Museum for administrative purposes during the year was \$320,215.95, of which \$200,000 was derived from the City, \$8,045.50 from admission fees, \$14,040.20 from the sale of publications, \$68,190 from membership dues, and \$29,940.25 from General and Special Endowment Funds. The cost of administration was \$432,266.94, leaving a deficit of \$112,050.99 to be paid by the Trustees from other sources, including private contributions.

The continued growth of the Museum depends largely upon the extent of the City's contribution to maintenance. The Trustees have never suggested that the City should bear this entire cost. They are quite confident of their ability to bear one-third of it, however much that amount is increased from time to time by the Museum's growth. The City in previous years has contributed approximately two-thirds, and it is earnestly hoped that the city administration will soon feel

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it possible to bear the same share of this burden which it has hitherto borne. In 1905 and 1906 the City contributed 66 + per cent. of the entire cost of administration; in 1907 and 1908, 62 + per cent.; in 1909, 1910, and 1911, 63 + per cent.; in 1912, 60 + per cent.; in 1913, 55 + per cent., but in every succeeding year less than one-half of the total expense of administration. The City's yearly contribution for administration during this period has remained constant at \$200,000, whereas the cost of administration by reason of the growth of the Museum has necessarily been steadily increasing. In 1909 the total number of square feet of exhibition space was 201,700 as contrasted with 266,800 in 1915, and the total number of employees of all classes has been necessarily increased during that period from 181 in 1909 to 316 at the present time.

While appreciating the difficulties that confront the City in the increased cost of all of its various activities incident to a rapidly growing population, and the responsibilities connected therewith, the Trustees cannot but call attention to the enlarging value of the Museum as an educational factor in the civic life, and as a place of sane recreation, and urge that the City share proportionately its increasing cost of maintenance.

MEMBERSHIP

At a special meeting of the Board held in February, John Pierpont Morgan was declared a Benefactor in recognition of his gifts; at the April meeting Henry Walters was declared a Benefactor in recognition of his gifts; at the October meeting, George F. Baker was declared a Benefactor in recognition of his gift of the painting *Salome*, by Henri Regnault; and at the December meeting Harris Brisbane Dick was declared a Benefactor in recognition of his bequest.

The efforts to enlarge the annual membership, which were successfully begun in October of last year, have continued to result in a gratifying increase of members. Since the first of the year 3,385 Annual Members, 32 Sustaining Members, and 5 Fellowship Members have been

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elected, making the total membership of these three classes, after the losses by death and resignation have been deducted, 6,329, and the income derived therefrom \$68,190.

The Corporation now numbers 516 Fellows. Fifteen new Fellows for Life have been elected, 9 having qualified through the cumulative payment of dues as Fellowship Members; and 9 Fellows in Perpetuity have been added to the roll of this class, through gifts of money or objects of art, or through transfer. The total of all classes of membership is now 6,845.

As has been pointed out in the reports of previous years, the income received from annual membership dues is applied to the payment of current expenses, while the sums received from persons qualifying as Fellows of the Corporation are added to the Special Endowment Fund. With the increasing expense of running the Museum incident to its growth in buildings, collections, and opportunities for usefulness to the community, the increase in the income gained from the contributions of those who, interested in its welfare, have enrolled as members is most welcome, and the Trustees take this opportunity to express their thanks to all who have added to its support in this way.

ATTENDANCE

In view of the unusual conditions which have obtained during the year, many of them incident to the war in Europe, it is remarkable that the attendance at the Museum has diminished only to the extent of 11,786. This is even more remarkable when it is remembered that the year has been unusually devoid of any special exhibitions of the kind that appeal to a large number of people and attract by their novelty, like the exhibit of the Morgan Collection. Undoubtedly the general increase of income among the working classes, with the means thus provided for attendance at places of amusement, especially motion picture exhibitions, and the prevalence of work among many who previously were without it, have tended to diminish the number of visitors.

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The whole number of visitors, including those who have attended lectures, or who came as students, was 695,904. It was stated in this connection last year, that while the attendance of casual visitors had declined, the number of visitors with a purpose had increased. It is gratifying to note that this increase has continued this year. The number of teachers and pupils who came to the Museum was 26,361; the number of designers who worked in the galleries was 2,988. The services of the instructors have been in constant demand, and it is significant of the increase of an intelligent use of the collections that the number of catalogues and photographs sold was greater than ever before.

RECEPTIONS

A reception for Members, with music by the Symphony Orchestra under the leadership of David Mannes, was given February 3, when the Colonna Madonna, newly installed in the Marquand Gallery, and Mr. Morgan's other gifts were shown, and when the Tomb of Perneb, which had been received as a gift from Edward S. Harkness in 1913, was seen for the first time imposingly erected in the Egyptian gallery opening out of the main entrance hall.

A private view of the collection of early Chinese bronzes, pottery, and sculpture, lent by friends of the Museum, was held on the afternoon of March 6; and on the evening of May 25, a reception with music was given to the members of the General Federation of Women's Clubs, who held their convention in New York.

ACCESSIONS

The number of objects of art received during the year was 1,155, of which 12 were received from one bequest, 879 by gift from 58 persons, and 264 by purchase. This is a smaller number than in previous years. This decrease is due in part to the fact that certain purchases made for the departments of Egyptian and classical art have not been received at the Museum, but have been left abroad rather than subject them to the danger of shipment at the present time.

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The largest number of accessions has been in the Department of Decorative Arts. Two paintings by American artists were purchased and six were received as gifts, two pieces of sculpture by American artists were purchased, and one piece was given.

a. Bequests

The following bequests of money or payments on bequests have been received:

On account of Bequest of Emil C. Bondy	\$10,000.00
“ “ “ “ “ Frederick C. Hewitt. .	10,000.00
“ “ “ “ “ Maria DeWitt Jesup. .	52,500.00
“ “ “ “ “ Hugo Reisinger.	25,000.00
“ “ “ “ “ Edward A. Penniman. .	1,050.00
“ “ “ “ “ John Stewart Kennedy	27,600.00
Final payment on account of Bequest of Joseph Pulitzer.	65,885.52

Under the will of the late Harris Brisbane Dick, the Museum is made residuary legatee and will receive a considerable sum, the extent of which is not yet known.

The wills of the late Amos F. Eno and Theodore M. Davis, under both of which the Museum receives bequests, as reported last year, are still in litigation, as is also that of the late Jessie Gillender, under which the Museum receives the sum of \$50,000 the income of which is to be applied to the giving of lectures on the Museum collections by specialists, one half of the number of lectures given to be addressed to the general public and the others to “artisans engaged in crafts demanding artistic study.”

b. Gifts

A full list of the gifts of objects of art received will be found on page 45. Besides the gifts of Mr. Morgan, the following gifts require special mention for various reasons.

The painting, *Salome*, by Henri Regnault, which, because of the important place it occupies in the history of modern

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French painting, gives distinction to the Museum as its possessor, was received from George F. Baker; St. Nicholas Resuscitating the Three Youths, by Bicci di Lorenzo, a part of a predella of which the Museum already owned one panel, was an especially welcome gift from Francis Kleinberger; and three portraits by Jonathan B. Blackburn, given by Sylvester Dering, form important additions to the group of early American paintings.

The Parmelee Collection of pewter, presented by Robert M. Parmelee and Mrs. William L. Parker in memory of Mrs. Alice E. Parmelee, adds greatly to our resources in European metalwork; the carved wood dome of a Jain temple, presented by Robert W. de Forest, will form an important feature in the projected development of the Indian section; and the collection of 101 pieces of Chinese tomb jades, given by Samuel T. Peters, taken in connection with those previously given by him, places the Museum exhibit on a high plane of excellence. A series of firearms and accessories, dating between 1750 and 1830, has been given by Charles M. Schott, Jr., with the understanding that the donor is to be at liberty to exchange specimens or to add them.

The sum of \$25,000 was received from Mrs. Russell Sage for use in connection with the installation of the Bolles Collection of furniture presented by her in 1909; and a third payment of \$15,000 has been made by Mrs. Charlotte M. Tytus, in connection with her gift in memory of Robb de Peyster Tytus. Other gifts of money amounted to \$35,515.00.

c. Purchases

The income of the Arthur Hoppock Hearn Fund for the acquisition of paintings by American artists has been used for the purchase of the painting *Madame X* by John Singer Sargent, and Thomas Eakins' *Pushing for Rail*. Out of the Hugo Reisinger Bequest for the accession of paintings by German artists, six paintings have been bought, examples of the work of Wilhelm Trübner and Hugo von Habermann, purchased at the Reisinger sale, and of Wilhelm Leibl, Max Liebermann, Hans Thoma, and F. A. von Kaulbach, secured from

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the collection of Josef Stransky. *Honfleur*, by Jongkind, has been added to the Wolfe Collection.

Noteworthy among the objects added to the collections in the Department of Decorative Arts are the tapestry of the Crucifixion, formerly in the Morgan Collection and the earliest Gothic tapestry known, dating from about 1300, which was bought out of the income from the Francis L. Leland Fund; and a retable of Spanish-Romanesque sculpture, charged to the income of the Joseph Pulitzer Bequest.

For the Department of Far Eastern Art two very important imperial Chinese flower-pots of the Sung period were purchased out of the Rogers Fund.

Among the most important purchases of the year which have been placed on exhibition in the Department of Classical Art are the beautiful marble head of a young Greek athlete, five fine Greek vases, and several important terracottas. The collection of reproductions of prehistoric Greek art has been enriched by a number of important examples of vases and frescoes.

LOANS

Three hundred and forty-four objects have been received as loans from forty-seven friends of the Museum, and have been shown in the departments to which they belong. To all of these contributors, the Trustees express their obligation.

Special thanks are due to the generous contributors of early Chinese pottery, bronzes, and sculpture of the highest importance to the exhibition arranged by the Curator of Far Eastern Art, which was opened in March and continued to be shown until October 15. The collection was comprised of loans received from The Smithsonian Institution (Charles L. Freer Collection), Samuel T. Peters, Howard Mansfield, Albert Gallatin, James W. Barney, John Platt, Grenville Lindall Winthrop, Mr. and Mrs. Eugene Meyer, Jr., Miss Katharine N. Rhoades, Charles W. Gould, S. K. de Forest, and Alfred N. Beadleston.

For exhibition in the Department of Egyptian Art Mrs.

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Edward S. Harkness, Mrs. Benjamin Thaw, and J. P. Morgan have kindly lent several important objects in their possession.

Important loans shown in the Department of Paintings include two paintings by Puvis de Chavannes—sketches for *The Youth of Saint Geneviève*, in the Panthéon in Paris—lent by Mrs. James Byrne; two still life paintings by Paul Cézanne, lent by Mr. and Mrs. Eugene Meyer, Jr.; a *Portrait of Leonardo d'Este*, by Roger van der Weyden, lent by Sir Edgar Speyer; and five Italian paintings and a Murillo lent by Mrs. Benjamin Thaw.

Exhibited in the Department of Decorative Arts have been examples of enamel, glass, and ivory, not shown before, lent by J. P. Morgan, while important tapestries from the Morgan and other collections have been lent by Joseph E. Widener, Mrs. Fitz Eugene Dixon, Mrs. Amory Carhart, Marsden J. Perry, and Sir Edgar Speyer.

CARE OF THE COLLECTIONS

Some idea of the various phases of Museum activity supplementary to the work of acquisition or exhibition or both is shown by the following figures:

One thousand, one hundred and fifty-five objects were accessioned by the Registrar, which involved numbering, recording, and the many details connected with this work; 5,635 photographs were made by the Museum photographer for record purposes; 11,840 labels were printed by the Museum printer, and in addition, 963 labels were lettered by hand. Many objects have been repaired and a large number mounted in the repair shop.

A great deal of work has been done in the way of recording and cataloguing objects received before the present system of accessioning and cataloguing was put into operation.

DEPARTMENTAL DEVELOPMENT

As a result of the opportunity for the enlargement of the Museum collection of engravings afforded by the bequest of the late Harris B. Dick, and following the receipt of numerous

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letters from well-known collectors of prints, urging upon the Trustees the importance of the establishment of a department devoted to prints of artistic quality and promising substantial aid in its organization and future development, the Trustees established a Department of Prints at a meeting held in November.

Detailed accounts of the activities of the various departments of the Museum are given in the following reports of curators and the Librarian.

1. Department of Egyptian Art

The programme of rearrangement of many of the Egyptian rooms and installation of new rooms to be added to the series, which was undertaken in 1914, has been carried forward through the present year and is still in progress. Following the opening to exhibition, in February, of the Tomb of Perneb, work was begun on the reërection of the wall-reliefs from the Tomb of the Prince Raemkaï in their original form as an offering-chamber. This tomb, which originally was but a few hundred feet distant in the cemetery of Sakkara from the Tomb of Perneb and dates from the same period, the Fifth Dynasty, was acquired from the Egyptian Government in 1908 and its beautiful wall-reliefs have since been exhibited in our Second Egyptian Room as separate scenes and walls. The quality of these reliefs is hardly surpassed in any of the known tombs at Sakkara, and there is no doubt that by exhibiting them now in their original relation to one another their interest will be very materially increased. The work of reërecting this tomb-chamber should be completed about the time that this report appears in print and, supplementing as it will the Tomb of Perneb, the importance of our representation of Old Kingdom monuments will be further emphasized.

Early in the present year a new room in the chronological series of the department was opened to exhibition, the Eighth Egyptian Room, devoted to the art of the Middle Kingdom and the Intermediate Period. At the present time further important changes in the arrangement of the collection are in

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progress, including the installation of a room to be devoted to the illustration of Egyptian daily life, for which the excavations of the Museum's Egyptian Expedition have yielded much interesting material which we have not previously had an opportunity of exhibiting.

During the past season the work of the Expedition was conducted on its concession in the Assasif at Thebes, and even with certain restrictions imposed by the present European war, yielded some of the most interesting results which it has yet produced. From the clearing of the remains of temple structures, in the one case erected by Queen Hatshepsut and in the other by Ramses IV, "foundation deposits" were recovered, containing many interesting objects inscribed in each case with the names of those rulers. Many tomb chambers, dating chiefly from the XVII-XVIII dynasties, were opened in the same part of the necropolis, some of which proved to be in undisturbed condition and to contain a very considerable number of objects of exceptional interest and quality. Among these were toilet vases and dishes of alabaster, serpentine, and ivory; bronze swords, battle axes, spear heads, and arrow heads; bronze mirrors and vessels; musical instruments such as a lyre, a harp, and a horn; bows and arrows; boomerangs; scribes' palettes; baskets; earrings, necklaces, and other ornaments of gold and faience; and several examples of sculpture, including four interesting grave stelae and an excellently modeled bust of a queen in limestone.

The special programme of work at Thebes under the Robb de Peyster Tytus Memorial Fund, begun in 1914, was continued the past season and resulted in the completion for the Museum of many photographs, tracings, and copies in color of wall-paintings and reliefs in some of the tombs of greatest interest in the necropolis. Moreover, the excavation of the Tomb of Puimre—the subject of the second volume in the memorial series of publications to be issued under this fund—which was hampered the previous year by the fact that the tomb lay in part under one of the native houses of the modern village of Kurneh, was successfully carried forward through

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the purchase and removal of this obstruction, with the result that a considerable part of the tomb which had not been accessible before has now been cleared and brought to light.

An important step in the progress of the work of the department has been the appearance, the later part of this year, of the first volume dealing with the results of the Museum's excavations in Egypt. The volume, which is published through a grant made by the Trustees from the Leland Fund, describes the Tomb of Senebtisi at Lisht, the contents of which now form one of the most interesting exhibits in this department. Another volume, which deals with the special side of the Museum's work in Egypt conducted under the Tytus Memorial Fund, is also about to appear and is devoted to the description and illustration of the Tomb of Nakht at Thebes.

2. Department of Classical Art

The Department of Classical Art has been more than usually occupied this year. The completion of the new wing (J) has enabled us to begin the actual preparations for installing in it our collections of Greek, Roman, and Etruscan art, the plans for which have been under study for some time. Hitherto these collections have been scattered over a considerable portion of the old building—with serious loss to their effectiveness, and a total loss of a sense of unity—because no other space was available. They will now be brought together in a setting worthy of their importance, and segregated from other collections as they should be, so that the visitor's attention will not be distracted by objects of an unrelated character as he passes from one room or section to another. The entire first floor of the new wing will be devoted to this department, which will be installed in eight galleries surrounding a large central hall. The latter will contain the sculptures, and in the galleries will be the vases, bronzes, terracottas, and other smaller antiquities. For these the experiment will be tried of an arrangement by periods rather than by material, that is, the sequence of rooms will be

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chronological, and in each will be all the classes of objects that belong to the period which it illustrates.

In connection with the opening of the department in its new galleries, a handbook will be issued to serve as a popular guide to the collection. Besides work upon this and the plans for installation, a catalogue of the collection of gems in the department is in preparation and will soon be ready for publication.

3. Department of Paintings

The number of paintings added to the George A. Hearn Collection in recent years necessitated the rearrangement of the collection, which was done during the summer, and at the same time advantage was taken of the opportunity to repaint and redecorate Galleries 13 and 15 which, with Gallery 14, are used for these paintings. The foreign pictures of the collection, formerly shown in Gallery 15, have been placed in Gallery 14, the later American paintings and the important group of Winslow Homers being now exhibited in the former room. In Gallery 13 the paintings by Inness, Wyant, and Homer Martin are hung, as well as some of the newer pictures including Wiles's portrait of the donor of the collection.

Work is proceeding on a catalogue of the Museum drawings, which will be ready for the printer during the coming year. These, while they include works of some of the modern French, English, German, and American artists, are chiefly drawings by old masters. A collection made in the last century by Count Maggiori of Bologna, with additions from other collections, was presented to the Museum by Cornelius Vanderbilt in 1880, and 180 drawings were given by Cephas G. Thompson in 1887.

A catalogue raisonné of the Italian paintings in the collection, with full biographical data, is also being prepared, to be followed, when published, by similar volumes on the other schools.

4. Department of Decorative Arts

The year has been marked by the final withdrawal of a part of Mr. Morgan's loans to the Museum. This has involved the closing of the second floor of Wing H, for nearly three years

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given over to the Morgan Collection, and these galleries remain temporarily closed, pending the arrangement of various special collections—silver, ceramics, laces, and textiles—which will be exhibited there.

The Moore Collection has been moved forward one room and now occupies H-10 and the corridor adjoining, where it has more space and a more satisfactory grouping of its varied elements. By means of this arrangement, E-12 has become available as an additional room for Near Eastern art, with examples of Asia Minor and Persian faience, glass, and rugs of the later periods, and a few examples of Graeco-Buddhist sculpture. In Wing F, the early Italian room, number 5, has been hung with plum-colored velvet and rearranged so as to suggest the sumptuous effect of an interior of the Renaissance. The Dutch Room has been repainted and contains a set of large petit-point hangings lent by Mrs. William J. Fitz Gerald. The first American room has also been redecorated and now holds American furniture of the Sheraton and Hepplewhite styles, and some old wall-paper panels. It is hoped that adequate installation of our very important American collections may soon become a definite possibility.

The specimens of European silver have been temporarily withdrawn, and will be exhibited later in Wing H. The former silver gallery, A-23, is now given over to the pewter collection, the interest of which has not before been sufficiently emphasized.

The extensive rearrangements now in progress in the department will affect practically every class of material, and, it is hoped, will materially increase the usefulness of the collections to the public as well as the specialist.

5. Department of Far Eastern Art

The most important event in the Department of Far Eastern Art was the Exhibition of Early Chinese Pottery and Sculpture, which was opened in the Gallery of Special Exhibitions on March 6, and was kept open until October 15, because the interest taken by the public proved to be great. With the generous help of friends of the Museum an elaborate

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catalogue of the exhibition illustrating every piece in the collection was published, which found a ready sale. At the close of this exhibition the room was handed over to this department, and now contains the Museum collection of Chinese sculpture and bronzes, considerably strengthened by important loans. In course of the general rearrangement now in progress in the Museum, the rooms behind the former special exhibition room, which now contain the lace collection, will also be put at the disposal of this department, carrying its sequence through the Bishop Jade Room to the gallery round the central hall. This gallery has been devoted to ceramics and, thanks to important loans, it has already been possible to bring together a collection which shows the development of Chinese ceramic art from the earliest times to the present day.

6. Department of Arms and Armor

During the past year there have been numerous changes in the halls of armor, which include installing new cases and putting in place additional labels. We note especially the introduction of descriptive plates (ten of which are now in place) which deal with the names and the forms of the various kinds of arms and armor and show their development through the ages. The galleries have been enriched with numerous specimens which have been purchased, given, or borrowed.

The department has prepared a small octavo volume with many illustrations, containing fifty articles on arms and armor, chiefly reprints from the Bulletin, which summarize the activities of the department during the past ten years.

Four public lectures were given during the fall of 1916 by the curator. In these such questions were considered as the wearing and making of armor and the use and development of various arms, especially swords, crossbows, and firearms. The lectures were illustrated by reproductions of pictures dating from early times and by practical experiments with the objects themselves; thus, suits of armor were mounted on living models before the audience, and a piece of armor was made to show the use of the various anvils, hammers, and

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similar implements in the Museum collections. There was also illustrated the mode of fencing with ancient swords, including two-handed swords, and the mechanism of ancient crossbows and firearms was demonstrated practically.

7. Department of Prints

The Museum collection of prints was started in 1883 with William Loring Andrews' gift of eighty-four etchings by modern artists, among which were twenty-four by J. McN. Whistler, including such important plates as *Amsterdam* from the *Tolhuis* and *Weary*, thirty by Sir Seymour Haden, including the well-known *Amstelodamum* and *Early Morning*, *Richmond Park*, a smaller group from Turner's *Liber Studiorum*, and prints by such men as Charles Jacque, Meryon, Daubigny, and Delacroix. Among other engravings in the possession of the Museum are such diverse things as 149 etchings by Hogarth, perhaps the most important English painter-etcher of the eighteenth century, a large number of wood engravings of the American school, many of which are after paintings in the Museum collection, and about fifty mezzotints and stipples after Morland. In December, Paul J. Sachs and Arthur Sachs presented a group of etchings by Mary Cassatt, among them the well-known set of ten color prints, and Walter E. Sachs gave a group of the Goya aquatints.

The Library of the Museum is also rich in books and bound files of periodicals containing many original etchings, engravings, and woodcuts, of which, following the example set by the Print Room of the British Museum, it is expected to make a separate catalogue, so that they may be rendered available to the student of black and white. Among them may be mentioned such things as a nearly complete set of the Piranesi plates, etchings by Legros, Manet, and Meryon, woodcuts by Bewick and Lepère, lithographs by Fantin-Latour, and important woodcut books such as the Luther Bible illustrated by Cranach and Brosamer, the celebrated Fuchs *Kreüterbuch*, Wohlgemut's *Nuremberg Chronicle*, Jobst Amman's *Book of Trades*, and two beautiful early Parisian Books of Hours.

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In addition to the foregoing, the Museum owns the collection of Americana, embracing many portraits of Franklin, Washington, and Lafayette, presented in 1883 by William H. Huntington.

8. The Library

Notwithstanding the difficulty in importing books and periodicals of German origin, and the diminished number of art publications that have appeared, the total number of additions to the Library is considerable. The lack of the German periodicals is greatly felt, and effort is being made through the Librarian of Congress and the British Embassy to secure a permit to have them passed by the British Government.

The gifts of books, though not numerous, have been most acceptable. Among those of importance are the donations of books from Messrs. Yamanaka & Company and from Baron Sumitomo, and of photographs from Mrs. M. G. Twining and Mrs. Albert L. Webster.

Although the collection of photographs has not increased as much as was hoped for, on account of the lack of production by the European houses, important additions relating to American painting and sculpture have been made.

Despite the lack of much-needed new material, the demands upon the Library have increased. The Museum Instructors, teachers of art in both private and public schools, and lecturers have drawn largely upon it to assist them in the instruction which they give in the Museum class rooms. The effort put forth by the Museum to attract designers and artisans bears fruit. This is apparent in the number of inquiries from such persons for material contained in the Library. The demand for books and photographs from which lantern slides can be made has grown to large proportions.

THE BUILDING

The entire façade of the Museum building on Fifth Avenue has been completed during the year, giving a total frontage of 1,000 feet, extending from 80th Street to 84th Street; but

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of the new addition, extending from 80th to 81st Street, only half has received its interior finish. This half was formally turned over to the Trustees by the Department of Parks on behalf of the City, on July 8, 1916. The completion of the remainder awaits a further appropriation from the City for this purpose. The completed part is now in process of occupancy.

PUBLICATIONS

The first volume in quarto of a series devoted to the work of the Museum excavations in Egypt has had its publication this year. It is entitled *The Tomb of Senebtisi at Lisht*, by Arthur C. Mace and Herbert E. Winlock (xii, 134 [1] pp. il. front., photogravures, and colored plates).

For the exhibition of early Chinese art, a handbook was issued fully illustrating every object in the collection. It was a large octavo of xxvii, 133 [1] pp.

The articles on arms and armor published from time to time in the *Bulletin* have been collected, and with additions in text and illustrations have been issued in a separate octavo volume, and a new edition of the *Handbook of the Egyptian Rooms* will shortly appear.

Under the title of *Art Education*, a pamphlet of 46 pages was published by the Museum, the result of an intensive study of the facilities offered in New York City for the training of artists and of artisans. The attempt was made to list all the industries that require some form of art training, particularly applied design and mechanical drawing. The Museum undertook this study of Art Education for two distinct purposes—as a connecting link in its activities for the benefit of the industrial art workers and as an aid in the vocational guidance of young men and women who wish to make the arts their life-work.

The Forty-sixth Annual Report was issued in February, and the *Bulletin* completed its eleventh year in December. An index to each volume of the *Bulletin* has been issued at the end of the year, but with the conclusion of the present volume there will be published a cumulative index covering the first ten years of its existence.

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There was published in the September Bulletin a story for children, written by Miss Winifred E. Howe. This departure from the usual character of articles was undertaken in the hope of interesting the children of members—themselves to be members some day perhaps—in the objects of the Museum. It was hoped that in this way the young, according to their understanding, might be led to enjoy their visits to the Museum and to gain some association with it. Since the first of these stories, others have appeared each month.

EDUCATIONAL WORK

The increased educational activity on the part of the Museum, through its instructors, through its lecture courses, through the lending of lantern slides and photographs, and through the use of the Library, and on the part of schools public and private, societies, and individual workers who have used the Museum collections, lecture hall, and class rooms, has been most gratifying. To meet the demands upon the instructors, especially the demands coming from those who cannot use the Museum on any days but Saturday and Sunday, a third instructor, Alan Gordon, has been appointed. Mr. Gordon will devote his time especially to the furtherance of the relationship with schools of design, designers, and practical workers.

I. WORK CONDUCTED BY THE MUSEUM

a. Lectures

Four illustrated lectures on Giotto were given by Dr. Osvald Sirén, Professor of the History of Art in the University of Stockholm, in February and March; and in November a series of four lectures on Arms and Armor, by Bashford Dean, Curator of the Department of Arms and Armor.

Both of these courses, while intended primarily for Members of the Museum, were open to the public. A series of six lectures, limited to the membership, was given for the first time this year by Miss Abbot, the subject being Italian Painters as Decorators. This course was followed by a second

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on Venetian Painting, which was open to the public. As a result of these courses, a group of people has formed a class meeting weekly for the detailed study of Italian art under Miss Abbot's direction.

The series of five lectures for students of drawing and painting in art schools, announced in last year's report, was largely attended. The artists who gave these lectures were Cecilia Beaux, William M. Chase, Robert Henri, Bryson Burroughs, and Philip Hale. Two lectures on modern textiles by Miss Frances Morris were given for designers and students, in completion of a course on primitive textile arts offered by the American Museum of Natural History. The courses of lectures offered to the children of Members, to teachers and students of History in the City High Schools, to the deaf, and to salespeople, were continued. Two lectures were given for the adult blind, one of which was repeated for blind children.

b. Work with Schools

Mention should here be made of the special meeting of the National Education Association, which was held in the Museum Lecture Hall on the occasion of the convention of this body in New York, and at which the President of the Museum, the President of the American Museum of Natural History, the Secretary of the American Association of Museums, a representative of the New York State Commissioner of Education, and others spoke upon the subject, The Museum and the Schools.

The instructors took an active part in the Teachers' Institute, organized by the Board of Education to utilize the two weeks of enforced delay in opening the schools, in consequence of the epidemic of infantile paralysis. They addressed large audiences of teachers in both high and elementary schools, as well as in the Museum.

Regular work in the Museum on the part of the public schools has shown a gratifying increase, and is most cordially welcomed. During the year 26,361 teachers and pupils have visited the Museum in connection with their school studies, while Mrs. Vaughan, the instructor charged with this work,

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met 5,338 teachers and pupils in the Museum and 6,370 in various school buildings.

c. Class Rooms

The class rooms have been in constant use. Besides their use by the instructors, many classes have held regular meetings here.

Exhibitions of the work of six schools done in the Museum were held as follows:

Teachers' College—Fine Arts classes
“ “ Household Decoration
New York School of Applied Design for Women
Ethical Culture Art High School
DeWitt Clinton High School
Wadleigh High School
Stuyvesant High School.

In connection with two of these, the Teachers' College and the Ethical Culture Art High School exhibits, talks were given—by Prof. Dow and Miss Irene Weir.

An exhibition of the designs for textiles made in connection with the prize contest offered by Women's Wear, was shown in December.

d. Lending Collections

Lantern Slides and Photographs

Loans of lantern slides to schools and lecturers in the city, and to museums, schools, and societies all over the eastern part of the country, numbering 41,496, show an increase of 7,277 over last year. This increase has been greatest in the use by the Museum itself and by the schools, public and private, in the city. Sixty-eight borrowers from private schools and 105 from public schools are included in this list. Through this agency, also, the Museum has been brought into active relationship with Columbia University, City College, New York University, and Hunter College. Societies in New York using slides have been Columbia University Institute of Arts and Sciences, the Japan Society, Business Woman's Club, Art in Trades Club, a society of Jewish women engaged in work with

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immigrant girls, and the American Correspondent of the Royal Museum of Commerce, whose purpose was the interesting of Hungarians in the Museum and encouraging them to visit it.

The lending collection of mounted photographs has been augmented by the addition of more than a thousand duplicates from the library reference set. Three groups of photographs of Dutch and Flemish paintings and of objects of classical art, which were prepared last year for exhibition at the Branch Libraries of the New York Public Library, have been in constant use.

The increased demand for these objects makes it evident that the Museum is becoming more and more helpful to the people of this and other cities.

II. WORK CONDUCTED BY OTHER EDUCATIONAL INSTITUTIONS, TEACHERS, ETC.

Under this heading we note the work done at the Museum both by private schools, colleges, associations, and other organized groups of people, and by individuals—students, designers, and other practical workers.

The Columbia University Extension courses given by Dr. George H. Kriehn have been increased in number; while New York University classes under Louis Weinberg, Hunter College under its instructors and professors, Pratt Institute, The Art Students' League, the School of Ethical Culture, the New York School of Fine and Applied Design, the School of Applied Design for Women, and the New York School of Fine and Applied Arts under Frank Alvah Parsons have been frequent visitors. The School Art League has given twenty-three lectures in the lecture hall and class room, and its docent has met many classes from the public schools in the galleries. A new feature of the League work this year has been the story hour for children with stories by Miss Anna C. Chandler on Sunday afternoon.

The average daily attendance for the year of persons working in the galleries—copyists, designers, and students in art schools—has been 32. Permits to work with easels, or draw-

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ing materials, have been given to 3,328, and 3,946 copies or studies have been made.

The galleries have been used for practical study by all of the principal art schools of the city, many of them sending their teachers to "criticize" before the objects. Among these are classes from the DeWitt Clinton High School, Wadleigh High School, Stuyvesant High School, Cooper Union Women's Night School, Hunter College, New York School of Applied Design, Teachers' College, Public School 158; while professional designers, many from well-known houses, who have made measurements, copies, or sketches, have increased in number over last year. This phase of usefulness, which is, doubtless, in part due to the present conditions in Europe, is one which should continue to expand and to be productive of the best results.

CONCLUSION

This report evidences the continued, steady growth of the Museum in the extent of its collections, the progress of scientific installation, and the marked development of what may be called its direct educational function. In earlier years its visitors have been largely composed of those who simply came to see. In later years, and in no year more markedly than in the past, has the Museum been visited by those who came to learn. The Museum has now become one of New York's educational opportunities, and an educational opportunity which is being increasingly used by schools, public and private, by universities and colleges, and by students of all classes. Time was when the Museum was looked upon merely as one of the sights of New York. Time is when it is looked upon as one of our great educational institutions. The usefulness of our Museum is not to be measured by the number of people who enter and wander, too often aimlessly, through its galleries but by the number of people who entering utilize its opportunities, be that utilization either for instruction or aesthetic enjoyment. This latter class has never been more numerous than during the past year.

ROBERT W. DE FOREST,
President.